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## “CALYNTHUS” OR CALAMIS

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WHETHER we adopt, in Paus. X, 13, 10, *τέχνη μὲν . . . ἱππέων*, the smooth reading *ἐστήκασιν ἔργα*, or believe that some form of *συνεργός* is contained in this vexed passage,<sup>1</sup> an unusual distinction is made between the two artists who made the second offering of the Tarentines at Delphi: the *ἀναθήματα* are the work (*τέχνη*) of Onatas, while “Calynthus,” too (*τε*), has done part of the work. The difference is further emphasized by *εἰκόνες δὲ καὶ πεζῶν καὶ ἱππέων*, a phrase which refers not so much to the central group as to those representatives of horse and foot—perhaps here two of each from the Tarentines and Peucetians—which are often found in warrior groups on each side of the combatants. These accessory figures were in whole or in part the work of the second artist, while the dedication as a whole—that is, its composition and central group—was the work of the Aeginetan (Onatas).

Among the “vocabulorum fragmenta” there is no trace of a gentile name, without which Pausanias rarely introduces an artist for the first time, except in the case of men so well known as Pheidias, Calamis, or Praxiteles;<sup>2</sup> while the name of Pha-

<sup>1</sup> No less than nine combinations of letters have been proposed after *Καλύνθου*. These may be divided into two classes, those adopting *τε ἐστήκασιν ἔργα*, and those which end in *ἔργον*. The former reading is contrary to the usage of Pausanias, who nowhere uses the tense system *ἐστηκ-* without defining the location by some adverbial expression, as *ὑπὸ τούτῳ δὲ ἀγαλμα . . . ἔστηκεν*. The only apparent exception I have found is in V, 23, 1, *παρεξίοντι δὲ παρὰ τὴν ἔσοδον Ζεὺς τε ἔστηκεν*, which is no exception at all. To make *σι ἐργον* into *συνεργοῦ*, reading *τέ ἐστι τοῦ συνεργοῦ*, or *Καλλιτέλους ἐστὶν οἱ συνεργοῦ*, or *ὅς ἦν οἱ συνεργός*, gives combinations equally unprecedented among the forms used by Pausanias to denote collaborators.

<sup>2</sup> Of thirty-one artists mentioned in Bk. X, nine have no gentile name. Seven of these are either well known or have been previously identified; and

lanthus, which occurs three times within a few sentences, suggests a reason for a confusion of letters by which some scribe turned a well-known artist's name into an unknown one. Or perhaps Pausanias was led into the same blunder by carelessness in jotting down his notes. The suggestion of Brunn<sup>1</sup> that the real artist was Calamis appears to be the correct one; for of the three most likely to be associated with Onatas, Callon is always called the Aeginetan, Calliteles<sup>2</sup> was scarcely famous enough to be employed on so important a work, whereas Calamis — to whom Pausanias nowhere gives a gentile name — once before divided work with Onatas in the same way, doing horses and riders while Onatas did the rest of the group.<sup>3</sup> Such division of labor would accord with what is known of the respective specialties of the two sculptors.

It is quite possible to reconstruct the group from the account of Pausanias. The subject is the familiar one of a combat in which Tarentines correspond to Greeks, and Peucetians to barbarians. The differences between the two were expressed by different accoutrements. Pausanias does not mention the king of the Peucetians, who formed one of the group, as it is not likely that of the barbarians only an ally would be represented. Assuming this king, we have all the requisites for the conventional combat group of the time. Opis, the dead warrior, is in the centre, for Pausanias usually begins a description at this point, and a fallen enemy would become an accessory figure if placed at the side. Over him on one side stood the king of the Peucetians, on the other Taras, eponymous hero of Tarentum, while the figure of Phalanthus-Poseidon, characterized by

Pausanias confesses ignorance of Tisagoras, leaving only Tisander unexplained. The statements are less accurate in other books, notably in the first and sixth. Of one hundred and seventy-two artists mentioned throughout, thirty-seven nowhere have gentile names, of whom twenty are mentioned once only, about one in eight, against one in thirty in the tenth book.

<sup>1</sup> H. Brunn, *Kunstlergesch.* p. 93.

<sup>2</sup> Paus. V, 27, 8.

<sup>3</sup> Paus. VI, 12, 1. In ordering the group from Onatas and Calamis for Olympia, the Tarentines may have been influenced by the fact that these two artists had just been employed by their neighbors of Syracuse.

the dolphin, plays the part of protecting deity in the centre behind Opis, turned toward Taras. Behind Taras and the opposing king were standing warriors and horsemen, possibly a chariot on each side. The group was without movement, if it represented the moment of victory, and the figures were turned obliquely toward the centre, unless a semicircular basis was employed to give greater freedom in the opposition of the two sides, a suggestion which is somewhat impracticable for horsemen.

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